Club Sandwich

No. 42 AUTUMN 1986

PHOTO: GEORGE HURRELL

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"Club Sandwich

We're back this time with an issue devoted almost exclusively to Paul's great new album 'Press to Play'. There's an interview with co-producer Hugh Padgham, a behind-the-scenes report on the making of the super "Press" video, and a track by track analysis of the album itself. Our postbag tells us just how much you like the new album, which breaks new ground in many ways whilst remaining firmly in the best McCartney style.

Coinciding with the album's release, Paul has kept quite a high profile lately. It was hard to pass a newstand during August and September without seeing his face – a big interview in Rolling Stone and another in Q, to cite only a couple. Fans were also treated to an extensive interview with Paul by Richard Skinner on BBC-1, screened on August 29th. In the U.S. there were major interviews on "Entertainment Tonight" and NBC-TV's "Today" show.

Next from the McCartney stable will be the second single lifted from the album. Released in the U.K. on October 27th is the 7" single "Pretty Little Head" B/W "Write Away" (from the compact disc album). The 12" single will be "Pretty Little Head" B/W "Angry" (re-mixed by Larry Alexander at the Power Station, New York), whilst in America you'll get "Stranglehold" B/W "Angry" on a 7" single.

Good news at last for American funsters. The Rupert & The Frog Song video (plus Seaside Woman and Oriental Nightfish) are available on HFE video. It was screened last September on the Disney channel.

Paul's latest effort has been to do a track for inclusion in the mega-star compilation album for the Anti-Heroin Campaign. Look out for it during November.

Club members will find many new items linked to 'Press to Play' on their club offer sheets, as well as Linda's lovely CPRE Country Calendar for 1987. Order now while stocks last. Some terrific presents there.

'til next time,

Sue

Meet HUGH PADGHAM

Following George Martin would be a ticklish task for most producers, but then Hugh Padgham's list of clients is also pretty impressive. Best known for his work with The Police, Phil Collins and Genesis, Hugh had been giving Paul's music some thought before he was approached to co-produce Press to Play.

"I had recently heard a McCartney song on the radio and thought 'Paul should rock out more'. Then a few days later I got a call from Stephen Shrimpton. I had several meetings at MPL early last year, which was quite hard work at the time as I was working on Phil's No Jacket Required, *going to bed at four, getting up at nine for the meeting and then in the studio at eleven again.*

"Paul had some songs ready and they were more rocky anyway. The new studio was great – the equipment is 'state of the art'. There are windows so you can see outside while you're working, which is unusual, and not many studios overlook the sea. I was down there Monday to Friday, working from eleven till eight, through the middle of 1985. Then, since I was contracted to do a Genesis album late in the year, Paul put his album on ice and worked on other things."

A lad of 30-odd summers, Hugh obviously did not rush out of the school gates and hail a taxi straight to a Phil Collins session. In fact, he found the going distinctly slow at first. Born in Chalfont St. Giles, Buckinghamshire, he lived in nearby Amersham and went to boarding school in Oxford.

PHOTO: LINDA McCARTNEY

"Then I had a short stint as a gardener, working for friends, and drove a van for the local hardware shop. All the time I was applying for jobs in the music business – my first was at Advision Studios off Great Portland Street, where I was a trainee assistant/tea boy. I can remember a mad session with Mott the Hoople early on – this was in '73 or '74.

"Martin Rushent was the most notable producer there, but after six months I was 'made redundant' at the time of the miners' strike and the three-day week. In fact, I think the studio manager just didn't like me: I was replaced soon afterwards. From there I went to Lansdowne Studios in Holland Park as an assistant. There weren't many studios then – only about twelve had 24 tracks."

Hugh stayed at Lansdowne for three and a half years and was engineering sessions by the time he left.

"There was a wide variety of music, from jazz to rock to pop to jingles, so it was a good place to learn. The studio was run by Dennis Preston – he's since died – who was one of the first independent producers; he'd done Acker Bilk's 'Stranger On The Shore'. I left because there was less and less rock."

Through friends at Virgin's Manor studio, he heard the company was looking for people and was taken on as engineer at what became the Town House.

"I had a say in the equipment and helped wire it up, which was great fun. This was 1977/78, the time of punk, and the Town House became the place to be, so it was very exciting. I met Steve Lillywhite and we became friends and collaborated on XTC's Drums And Wires. *He was producer, but we mucked in together and swapped roles."*

Steve was asked to do Peter Gabriel's third album (1980), which included the hit 'Jeux Sans Frontières' and featured Phil Collins drumming on several tracks.

"We were getting into big drum sounds on songs like 'The Intruder'. Phil asked me to co-produce Face Value *six months later. Then I was asked to produce* Abacab *for Genesis and I've done all their stuff since and all Phil's albums. The group are democratic...with the solo stuff it's just me and Phil in the control room in charge of the musicians – it's all overdubs."*

XTC were less successful, but remain one of Hugh Padgham's fondest memories: "I did Black Sea *with Steve and co-produced* English Settlement *with the group, which I really enjoyed. They're probably my favourite group."*

As so often in Hugh's career, one job led to another. XTC's Andy Partridge recommended him to The Police when the two groups were touring America together, so that he produced Ghost In The Machine *and* Synchronicity, *the last two Police albums to date. Among the big names have been dotted lesser lights such as Split Enz and New York cult band The Waitresses. Then there was the solo album by Frida of Abba, not to mention David Bowie's* Tonight, *recorded in splendid isolation at Le Studio north of Montreal, and Howard Jones' most successful single, 'No One Is To Blame' – oh, and the mixing of Hall and Oates' H_2O three years ago."*

What does Mr Padgham enjoy doing when he's not overseeing the knobs and dials?

"I'm usually in bed asleep. I drive around in cars...I like Porsches, any German cars."

Future plans?

"There are rough plans for the next Phil Collins album in a year's time, unless we fall out. Steve Winwood is great, I'd like to produce him."

Final thoughts on Press?

"'Stranglehold' and 'Footprints' are probably my favourites. The session for 'Angry' with Phil and Pete Townshend was memorable: done on a Saturday afternoon, very quick. 'Stranglehold' and 'Move Over Busker' were also done pretty live."

The results on Press To Play *represent a milestone in even Hugh Padgham's career.*

CUFF∞LINK

'Alvin Stardust at Buddy Holly lunch'... Well, why shouldn't he be? Pillar of British pop etc. Actually, there was more to it than that. One of the surprise hits of 1985 was 'I Feel Like Buddy Holly' ('Cause it's raining in my heart'), which also included the lines 'Just like Paul McCartney said/I wish it was yesterday'. I wonder if writer Mike Batt realised the connection between the two men?...One blast from the past you might've heard singing on *Press To Play* was Rick Nelson, whom Paul was actively considering for backing vocals when he was killed in an air crash on New Year's Eve. Oddly enough, Rick had featured the early Lennon-McCartney composition "One After 909" at the Albert Hall in November... Which US hit of the '60's was inspired by the young Linda Eastman? Stuart Colman revealed on his BBC Radio London *Echoes* programme that this was indeed the origin of 'Linda', a hit for Jan & Dean when they revived it in 1963... Back when Paul was not adverse to the odd hamburger (1967, to be precise) he was "hanging out" ('60's term: ask aged relative for translation) with The Beach Boys in the studio while they recorded...'Vegetables'. ('There's a divinity that shapes our end's – W. Shakespeare)...When Walt Disney's *Jungle Book* came around again recently, it contained a reminder of just how far The Beatles' tentacles (that's right, lady: 'tentacles') extended when up popped four vultures named John, Paul, George and Ringo...Proof that these tentacles are still uncoiling came with the announcement in July of a course in Beatles-ology at Newcastle-under-Lyne College, Staffordshire. Organiser Garry Marsh stated: "It is important because The Beatles had a profound impact on our society..." Two recent album reissues boast a McCartney connection. Edsel have revived The Bonzo Dog Band's *Tadpoles*, featuring 'I'm The Urban Spaceman', the hit single produced by Paul under the pseudonym Apollo C. Vermouth (shaken, not stirred). Little did Paul know that nine years later singer Neil Innes would write the music for the 'Rutles' parody of The Beatles career. The other rave from the grave is Professor Longhair's *Live On The Queen Mary* (Stateside), with the New Orleans pianist performing at Paul's 1975 party on the famous ship...Tyne Tees Television, the independent British network, had the brainwave of celebrating their 20th anniversary next year by producing a video version of *Sgt. Pepper*, each song to be tackled by a different director. Paul, George, Ringo and Yoko agreed, as did top directors like Ken Russell and Nicholas Roeg, but a major snag is that EMI reckon the video rights belong to them and not Tyne Tees, threatening the viability of the whole project. Don't expect this to be resolved in a hurry...Now, will Soily please move over and let Helen have some road?

PRESS TO PLAY

THE FACTS

PHOTO: LINDA McCARTNEY

At last, on September 1st, the waiting was over: *Press To Play,* Paul's first all-new opus since *Pipes Of Peace* in 1983, was finally out. A first eager glance at the packaging reveals a number of famous names involved, but a listen to the contents soon makes clear that this is no flashy showcase for individual skills. As befits the world's most successful songwriter, Mr. McCartney knows just how to employ their various talents to benefit a particular tune.

But before discussing the musicians, let's touch on the man who will help decide just how they sound – Paul's co-producer, Hugh Padgham, veteran of sessions with Phil Collins, The Police and XTC. Impressed by the drum sound he had achieved with The Police in particular, Paul picked Hugh as just the man to provide a new angle on his music when it became clear George Martin would not be available.

When it came to musicians, Hugh immediately proved his worth, as Paul relates: ''He mentioned Jerry Marotta, he mentioned Phil as well, but I didn't want to get Phil too heavily involved because of the risk of people saying 'Oh you're just going for flavour of the month', and I really wanted a drummer to do the whole album. I knew Jerry's work from Peter Gabriel and Tears For Fears, and Hugh recommended him as a good thwacker of a skin!''

The choice of guitarist was a typical piece of McCartney wisdom: ''Carlos Alomar came in when we realised that there were certain types of guitar that neither Eric (Stewart) nor myself could play.'' Carlos is perhaps best known for his work with David Bowie, including co-writing David's huge 1975 hit 'Fame' with the two singers, the other being one John Lennon. Thankfully, however, Carlos' presence did not deter Paul from assaulting the six strings himself: ''I play quite a bit of guitar, which is one of my departures on this album.''

As those who have seen the *Composer/ Artist* book will know, Paul McCartney knows how to doodle; one of the novel features of *Press* is the inclusion of his 'stereo drawings' – (see pp 8 and 9) cheerfully coloured diagrams showing the positions of the voices and instruments in the mix – on the inside of the gatefold cover. A study of these reveals a tremendous number of percussion instruments: cabasa, tambourine, congas, claves, wood blocks, shakers, bell tree, wine glass, triangle, cowbell, maraccas, percussion stick and that most human of noises – handclaps. And, yes, it is a highly rhythmic album, and not only on the up-tempo numbers: 'Footprints' is full of rattles and clicks, Elton John's percussionist Ray Cooper embroiders 'Only Love Remains' and Jerry Marotta programmed the percussion on 'Pretty Little Head'.

PHOTO: GEORGE HURRELL

Mention of programming reminds us that Paul has always used the latest technology without being dominated by it: the warmth and humanity which you expect from a McCartney record are never smothered. Listen to the man himself: ''Some of the tracks are completely live – with real people! But the bass on 'Press', for example, that's a machine playing it. (On *McCartney II* I was) familiarising myself with...noise gates, synthesisers, sequencers...Once you understand it, it's not difficult at all; it's like someone talking about a carburettor when there were blacksmiths...We did have a lot of these gimmicks to play around with, and sometimes they are more trouble than they're worth, but occasionally you crack it and go 'Oh, I haven't heard *that* before!'''

By contrast, the new songwriting partnership with Eric Stewart was something of a return to basics: ''We started off with 'Stranglehold', putting rhythmic words in, using lyrics like a bongo, accenting the words. We enjoyed the experience, then went on to write the six that are on the album...I remembered the old way I'd written with John, the two acoustic guitars facing each other, like a mirror, but better! Like an objective mirror, you're looking at the person playing chords, but it's not you.''

And so, on to the track-by-track rundown.

PHOTO: LINDA McCARTNEY

PRESS TO PLAY · TRACK BY TRACK

"Stranglehold": Messrs. Marotta and Padgham justify themselves immediately: the crisp drumwork is beautifully recorded and propels an arresting track which can only be described as swinging. Paul and Eric drive it along on acoustic guitars, saxophone swells occur at just the right moments and there's some delightful, clipped electric rhythm guitar.

"Good Times Coming/Feel The Sun": "There's a nostalgic air about summers that have gone," explains Paul. "...To me the song is three summers: one when I was a kid going to Butlin's in my short trousers, feeling embarrassed 'cause I wanted long trousers...Then the second verse is a bit more grown up... I associate that second verse with The Beatles – 'It was a silly season, was it the best?/We didn't need a reason, just a rest!' That's one of my favourite lines on the album...Then the third verse is kinda ominous, talking about a great summer before the war...That's the twist in the tail of that song." Eddie Rayner is on guitar and Carlos Alomar shows that solos don't have to be long to make an impact, contributing a jagged little interlude. Ruby James and Paul's cousin Kate Robbins, the fast-rising comédienne, are on backing vocals and there's a suitably warm reggae lilt to the song until explosive drumbeats announce the brief, upbeat "Feel The Sun".

"Talk More Talk": This piece of controlled eccentricity stands out for its syncopation even on *Press*. Indistinct conversation leads into Paul duetting with himself in superb style. "The basic track was done in a day. Lyrically it was picking out quotes that I liked from, I think, a Tom Waits interview. 'I don't actually like sitting-down music', great things like that". There 's a 12-string guitar in there somewhere and slowed-down and speeded-up voices express great thoughts like 'All he wants is a handyman; all he wants is quick service' and 'I hear water going through the pipes'. Great.

PHOTO: LINDA McCARTNEY

'Footprints': "It came from an image of a magpie looking for food out in the snow. Eric and I changed the magpie into an old man, although the magpie came back for the third verse. The old man is out there looking for Yule logs or something, like the character in 'Good King Wenceslas'... The song goes into what his story might have been, the heartaches there might have been..." Indeed, the lines 'His heart keeps aching in the same old way/He can't help feeling that she might come back some day' recall the sentiments and melodic sweep of 'Another Day'. A Spanish guitar sparkles and there's even a spinet, a small harpsichord with a string for each note more readily associated with Sir John Betjeman than Paul McCartney.

"Only Love Remains": "People who've heard the album say 'That's the McCartney I like'. So I sorta put it on for them, and for myself, because I'm pretty romantic by nature... I like the quiet moment, and this song is that reflective moment". John Bradbury leads the orchestra in Tony Visconti's arrangement and Paul reasserts the oldest cure for most of life's problems: "Find the right boy or the right girl."

"Press": "I actually played the guitar solo... Carlos played arpeggio guitar... which really pulled the track together... 'Oklahoma was never like this'. That can mean whatever you want it to mean... It's a symbol for the provinces, the sticks, the out of the way places. The line just wouldn't change". The other lyrics include a subtle update of Gary Glitter's 'Do You Wanna Touch Me' ('Right there, that's it. Yes.')", the music is entirely infectious and there's a good, upretentious video to boot.

"Pretty Little Head": More eccentricity. Paul's voice is transformed, sounding deep and unrecognisable; the only lyrics which jump out at the listener are in the chant of 'Ursa Major/Ursa Minor", but it hardly matters as the whole performance is charged with an otherworldly atmosphere. Paul explains how this was achieved: "I had a new studio, a new producer, a new songwriting partner, so I wanted to try something different... For a long while 'Pretty Little Head' was an instrumental. I drummed on it, Jerry played vibes, Eric played keyboards, so we all switched roles to send us off in a different direction."

"Move Over Busker": "That's got a good American rock 'n roll feel to it... There's a bit of harmless sexism in it: that strong British tradition, you know, of seaside postcards. Nell Gwynne, well you know the archetypal image of *her*, with her oranges and all! Then there's Mae West 'in her sweaty vest' – that's an old Beatle joke: 'And here's Miranda in her little sweaty vest'." Paul's percussion helps drive the track along and Kate and Ruby are singing again.

"Angry": A highly publicised song, due to its uncharacteristic belligerence and the presence of Pete Townshend and Phil Collins. "That's me being pretty straightforward, although there is a crazy synth thing on there. The backing track is me, Phil and Pete, which is a nice little rhythm section!... I'd kept in touch with Pete after 'Rockestra' and Live Aid... There's a chord riff... and every time I played it I felt like Pete Townshend!... It actually only took two hours to get that track down, which is incredibly quick these days... What makes me angry are things like Thatcher's attitude to the blacks in South Africa... People who burn children with cigarettes. That sort of thing makes me angry – not bad reviews of my albums." McCartney is percussing away again here and his galvanising bass line recalls the heyday of Tamla Motown.

"However Absurd": " 'Talk More Talk' and 'However Absurd' are the two main surrealist lyrics... 'Absurd' was another thing you start off and think 'Ooh no, that's too Beatley, so I won't do it.' So I resisted it for a little while, but... it was a good system then, why ignore it now?... There's a sort of 'Walrus' intro to this track... It's a style I know and love. The lyrics on this one are a bit bizarre, but then again they make a kind of sense... In the middle it explains itself a bit... 'Something special between us... Words wouldn't get my feelings through'. That's taking off into *The Prophet* by Kahlil Gibran – there's a line of his that always used to attract me and John, which was 'Half of what I say is meaningless, but I say it just to reach you.'" Indeed, students of The Beatles' *White Album* will recall those words from John's poignant 'Julia'. Anne Dudley's orchestration contrasts effectively with 'bass effects' and synthesised 'strings'; synth and heavy guitar take over as the song repeats and intensifies in a slightly 'Hey Jude' manner; the spacey fade-out completes the Beatles flavour. Move over all buskers: Mac's back.

PHOTO: LINDA McCARTNEY

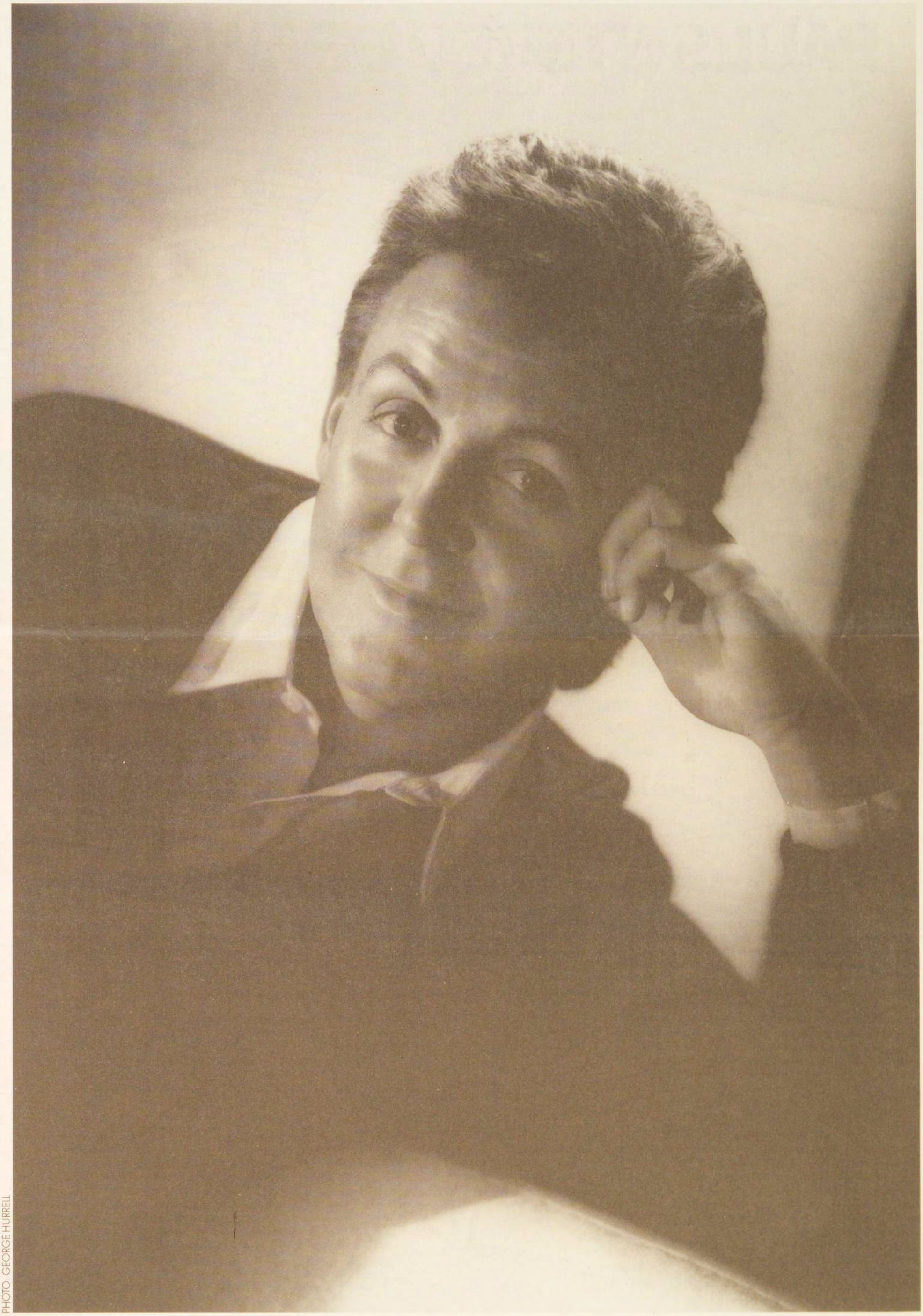
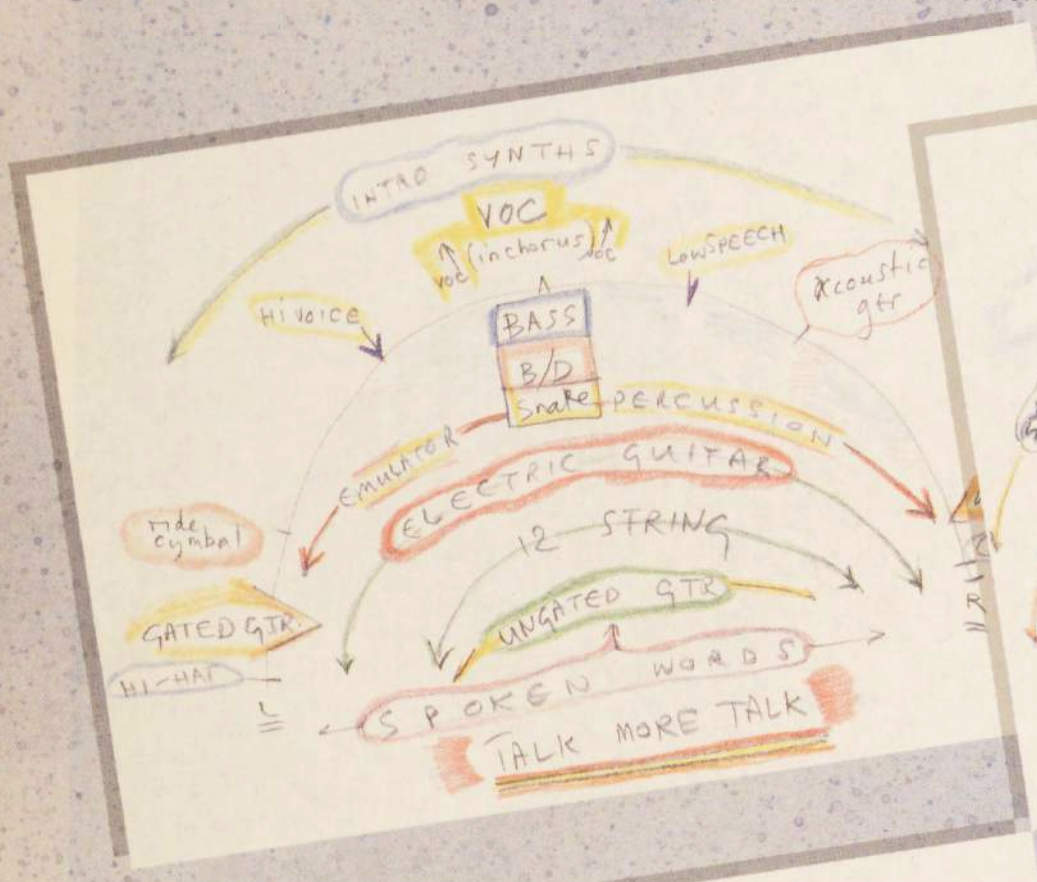


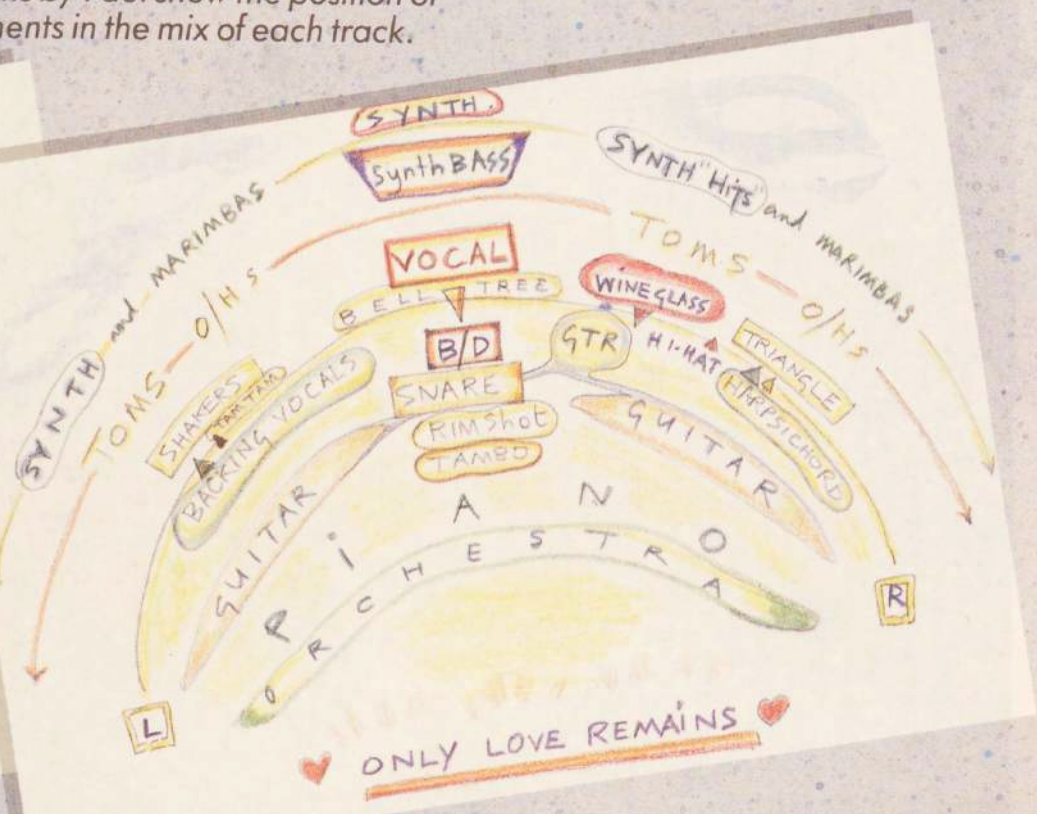
PHOTO: GEORGE HURRELL

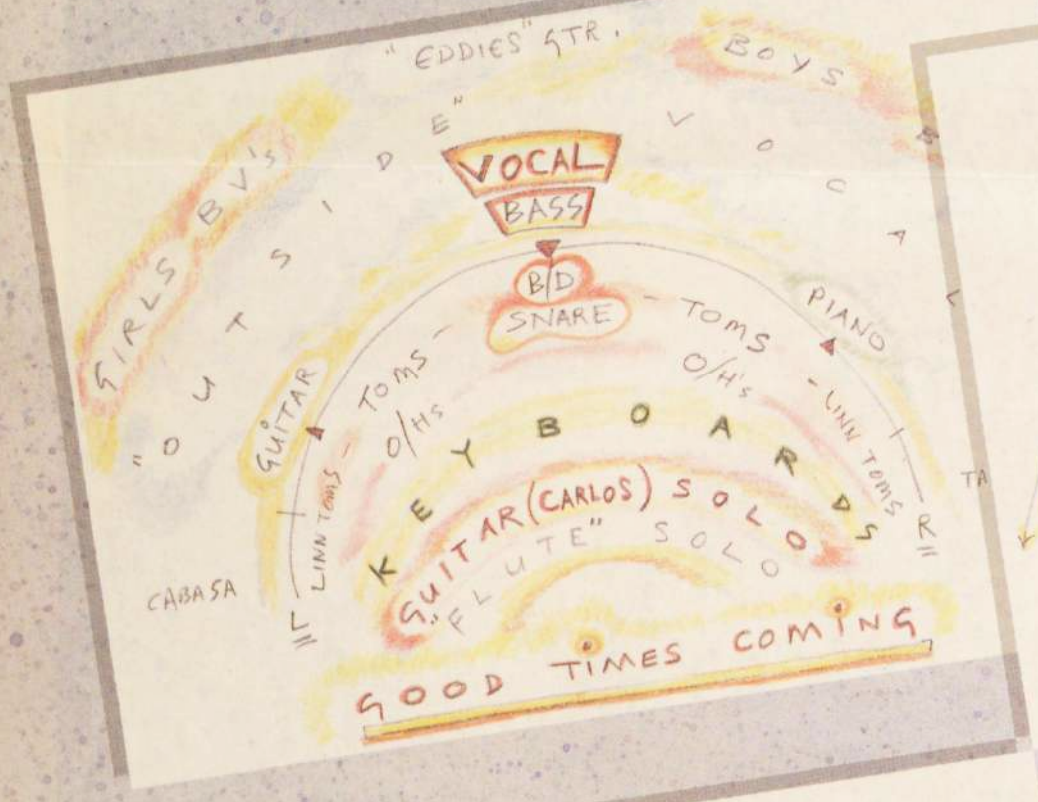
PAUL'S STEREO DRAWINGS

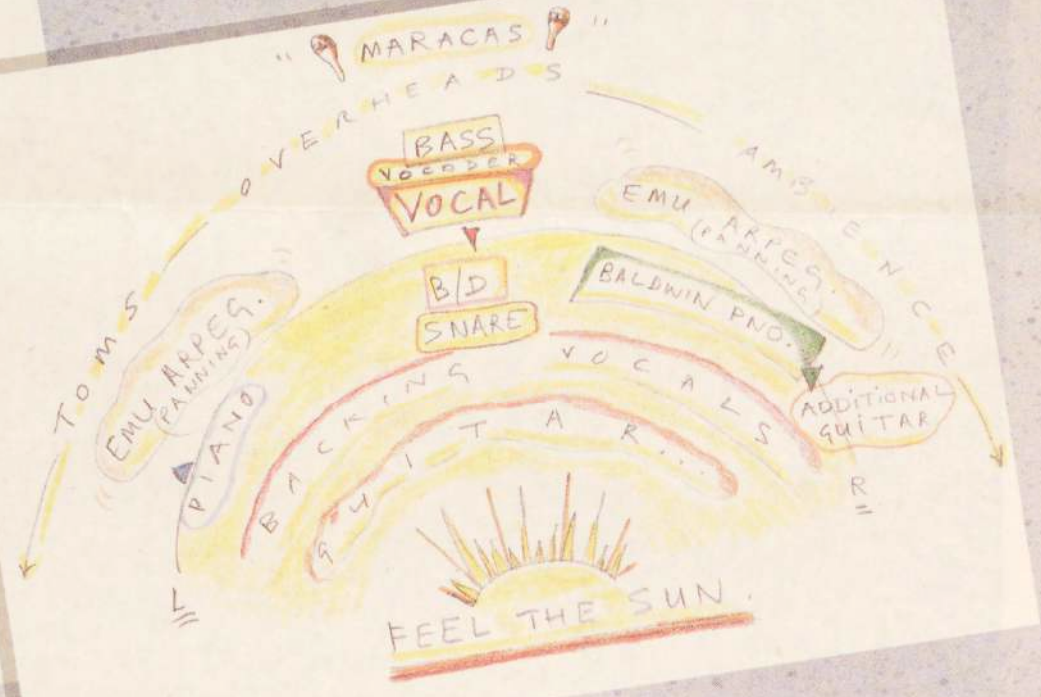
– – PAGE 8 – –

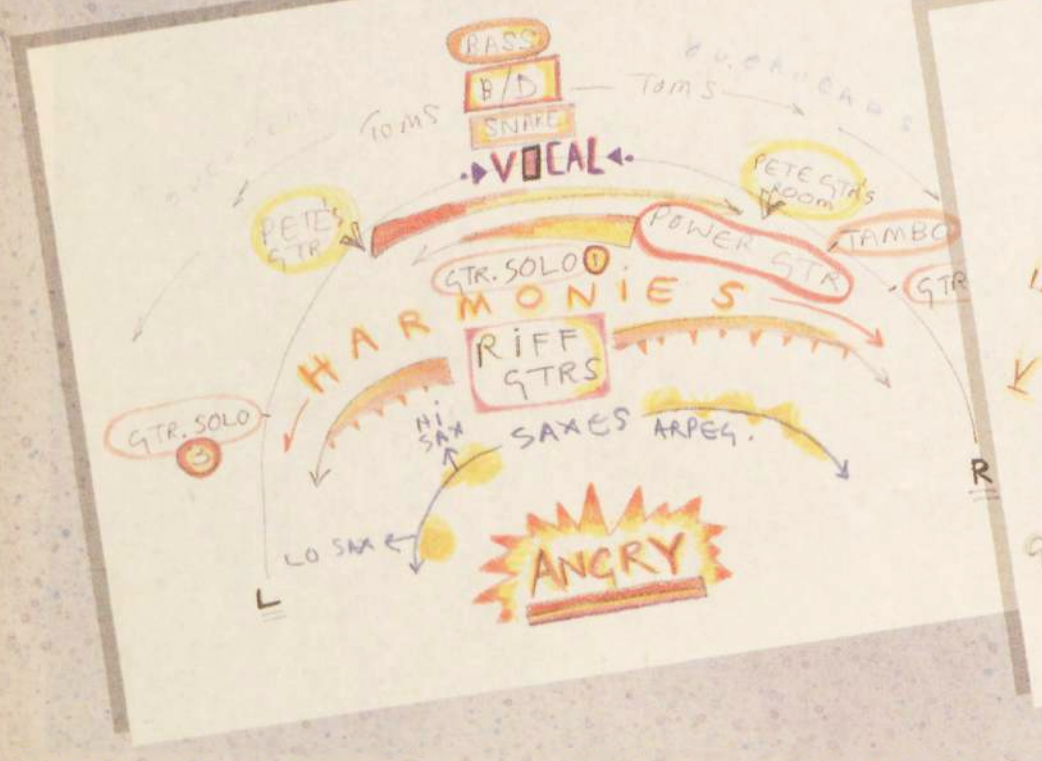
These coloured diagrams by Paul show the position of the voices and instruments in the mix of each track.

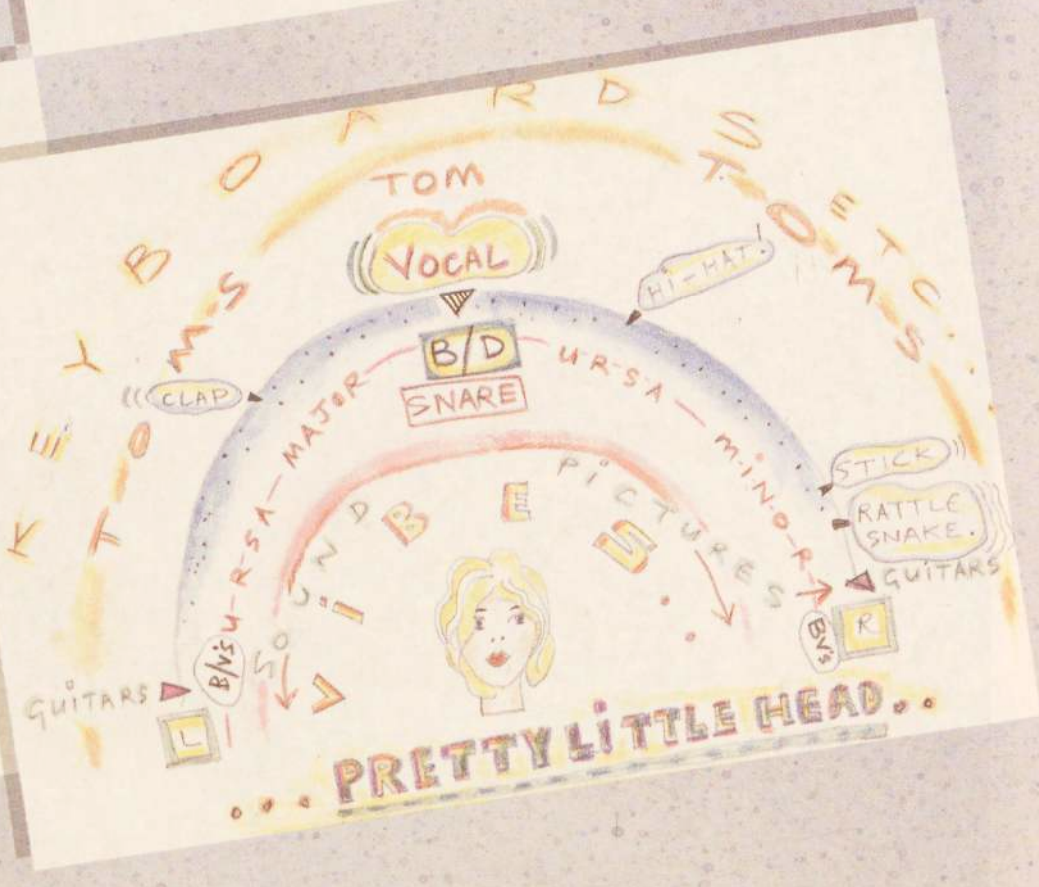












ACOUSTIC GUITAR
VOCAL
BV's
B/D
SNARE
BASS
EL. GUITAR
SAX
PIANO
SYNTH STRINGS
KEYBOARDS
HI FLYER
SINGLE COUNT
O/H's
TOMS
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L
HOWEVER ABZURD
BV's
Piano Solo
VOC.
brushes
DX, Mallets, Bass
CARLOS
GUITAR
FEET
LENNY SAX
Fender Rhodes
WRITE AWAY.
CONGA/MARACCAS
AMBIENT
DRUMS
PIANO
BASS +OCTAVE↓
ELECTRIC GUITAR
PERC STICK
CABASA/TAMBO
LEAD GUITAR and SYNTH STR
MOVE OVER BUSKER
Sax solo line
HORNS
ELEC GTRS.
el. Str. answers
eric's ROCKMAN
DRUMS
PAUL ACC.
KEYBOARDS
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eerie
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STRANGLEHOLD
ORCHESTRA
FLUTE
BASS
VOC
SNARES
MOOG BASS
CELLI
HAMMOND ORGAN
FUZZ STR.
BOYS VOCS.
GIRLS VOCS
CONGAS
CARLOS EL. STR.
TOUGH ON A TIGHTROPE
CARLOS GUITAR
VOCAL
BASS
B/D
SNARE
CONGAS
SAX
BIG DRUM KIT
PIANO
IT'S NOT TRUE

PHOTO: COURTESY OF JOHN BEECHER

BUDDY HOLLY
THE 50TH BIRTHDAY WEEK

Buddy Holly Week has been a major annual event these last ten years, but never more so than in 1986, when September 7th marked Buddy's fiftieth birthday. Needless to say, some memorable celebrations took place in both Britain and America.

In the Old Country, MPL's video *The Real Buddy Holly Story* was released by Picture Music International on September 1st at £16.99. The first 5,000 came with two audio cassettes (a video marketing first) and a blue plastic-covered 'Buddy Holly 36-86' aluminium number plate. Holly authority John Beecher and Alan Crowder of MPL chose the 28 songs for the cassettes imaginatively, so that all sides of Buddy's talents are displayed. The bluesy instrumental 'Holly Hop' kicks off, followed by 'Down The Line' (rockabilly) and the straight country of 'Door To My Heart', stressing that the great man didn't appear from nowhere with 'That'll Be The Day'. Other interesting selections are 'Fool's Paradise', a favourite of Paul's with its quaint organ sound, and 'Real Wild Child', sung by Ivan – the middle name of Crickets drummer Jerry Allison, known to his friends as 'J.I.'.

Narration on the *Story* video is by Paul and an hour-long excerpt (edited down from an hour and a half) was broadcast by Home Box Office in the US on Buddy's birthday. BBC TV repeated their *Arena* special, in effect an early version of the video but none the worse for that. Besides the reminiscences of Buddy's colleagues and live TV footage of The Crickets, there is some fascinating colour film, most of it courtesy of Vi Petty. Vi played piano on 'Ready Teddy' and 'Think It Over', among others, and also provided the tape of Buddy chatting in the studio which is heard in the film. Release date of this video in the U.S. will be announced shortly.

British MCA issued a 12" single of 'That'll Be The Day', promoted by an excerpt from the MPL video. The BBC also repeated *Buddy*, a fairly grim drama series made originally for schools about an ageing teddy boy (Roger Daltrey) struggling to bring up his son Buddy (named after you know who) after his wife walks out; the Corporation also showed *The Buddy Holly Story*, starring Gary Busey. And of course there was the traditional MPL lunch in London on September 10th. Appropriately enough, this year's venue was a Mexican restaurant, Break For The Border – among other descriptions, Buddy Holly's music was sometimes called 'that Tex-Mex sound'. Among the guests were Dave Edmunds, Alvin Stardust (see *Cuff Link*), Noel Redding (once bass player in the Jimi Hendrix Experience), George Martin, Kate Robbins, two of the Young Ones comedy team and Chrissie Hynde of The Pretenders, plus *TV-AM* presenter Anne Diamond and recent heavy-weight contender Frank Bruno. All received the video package plus a T-shirt and badge.

Guest of honour was Jerry Allison, more bearded than ever. Four gold discs for 'That'll Be The Day' had been made on MPL's behalf and were now presented by Paul to a beaming J.I. The other three were for Joe B. Mauldin (Crickets bassist then and now), Niki Sullivan (rhythm guitarist in 1957, though he only sings on 'That'll Be The Day') and Larry Welborn (bassist on the record, but replaced by Joe B. soon afterwards). In return, Jerry gave Paul a miniature replica of Lubbock's famous Buddy Holly statue, one of only thirty statuettes made.

Back in Lubbock, they had spent the week from September 1st to 7th in fine style. The Nifty Fifties Car Club helped to get things going at the opening parade, which featured a fly-over by the US Air Force. On Tuesday 2nd there was rock 'n roll at a venue called Fast and Cool, the first of three events in aid of the Muscular Dystrophy Association. ENCORE performed at 12 noon at the Courthouse Lawn Gazebo from Tuesday-Friday inclusive, a 'sack lunch' featuring each time. Then, to remind us that there's more to Lubbock music than Buddy Holly, Wednesday featured the Ballet Lubbock (in *Stradivarius To Saxophone*) and the Lubbock Symphony Orchestra.

On Friday a Champagne Artists Reception ($100 by invitation only: proceeds to MDA) preceded the rocking Main Event, which featured Carl Perkins, Bo Diddley, The Crickets, Bobby Vee (a Holly devotee who made an album with The Crickets after Buddy's death), Del Shannon and Buddy Knox of 'Party Doll' fame (Holly and The Crickets played on several of his records). Saturday saw a Walk Of Fame dedication ceremony at the Holly Statue, followed by a civic reception for The Crickets and Niki

Sullivan, who then hosted an early evening autograph party. Star of that night's concert was Joe Ely, a Lubbock native who gives country and rock 'n roll his own personal twist and has several neat LP's to his credit – try *Musta Notta Gotta Lotta*.

The Buddy Holly Memorial Society held a Memorial Service at Lubbock Cemetery on Sunday, followed by a BBQ and Birthday Cake at Studebaker's. And then, to show that the Texans retain a sense of proportion, 'The Greatest Music On Earth' – gospel – in the Civic Centre Theatre. Lubbock had certainly done Buddy proud.

Had he lived, what would Buddy Holly have been up to at 50? Jerry Lee Lewis, Roy Orbison and Carl Perkins – to name three of his contemporaries – are still spirited performers, but Del Shannon and the reunited Everley Brothers are almost the only ones to produce striking original work in recent years. However, Holly's self-discipline and progressive approach would surely have kept him to the fore in one role or another. An anecdote from Jerry Allison (featured in the video) reveals wisdom beyond

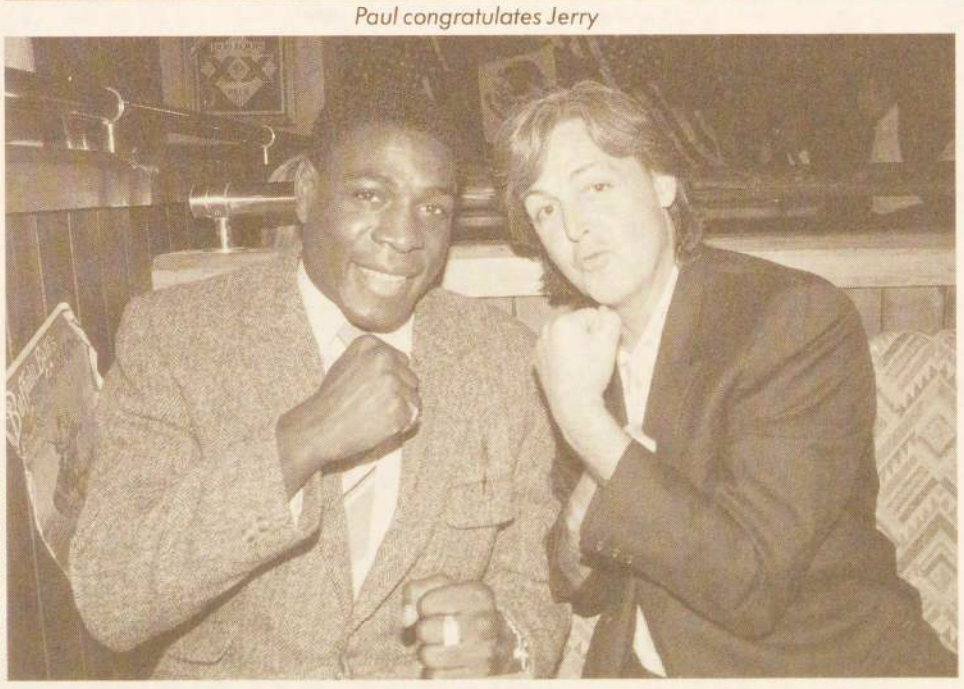
The Presentation to Jerry Allison

Buddy's years. After The Crickets' first bout of intensive touring, he suggested they should take some time off to mess about on their bikes and generally have fun – after all, they could be dead tomorrow. At a time when a pop star's popularity was expected to be brief (two years, perhaps), this took a cool head. This ability to step off the treadmill and follow his own path was later shared by The Beatles and would probably have protected him from the creative burn-out suffered by other '50s stars chained to a punishing schedule.

Buddy Holly's recorded legacy stands in sharper relief than ever in 1986. When a great artist's work is presented afresh, it reveals still further pleasures: in Holly's case, the arrival of the compact disc and the issue of a self-explanatory double album, *Buddy Holly Rocks*, by Charly Records have achieved this in their different ways. The reissue of the *Complete Buddy Holly* box gives new listeners a chance to delve deeper. Like millions before them, they will discover that this is one posthumous cult rooted in sheer talent and artistry.

Paul congratulates Jerry

Paul with Alvin Stardust and Liza Goddard



Frank Bruno fist to fist with Paul

Paul, Peter 'Young One' Richardson and George Martin

PHOTOS: PHIL LOFTUS

Making that "Press" video

Ever alert to the public mood, Paul realised that people were getting increasingly fed up with grandiose, costly videos which do nothing but distract from the songs they are supposed to illustrate. Scratching his head for a worthwhile alternative, our man came up with the brilliantly simple scheme of going down onto a London tube train to capture the passengers' reaction to an impromptu McCartney performance. As with many simple ideas, careful planning was required to put this one into practice: which is where video director Phil Davie came in.

Fond of saying that he's worked "with everyone from The Clash to Dudley Moore", Phil's track record also encompasses Big Country, The Moody Blues and Whitesnake, to name but three more. "This one was memorable because of who it was. Paul was self-conscious at first, but he soon relaxed – the mad people who got into it helped."

Much of Phil's planning was taken up with what to do if people became too mad: "If people gather round on the tube, it's difficult to move them away, though the noise of the tube meant people at the other end of the carriage wouldn't hear. We used the busiest stations as people are usually only on for two or three stops, also because the names of the stations are known worldwide. There was a chap with a radio telephone and cabs waiting at several stations for the first hour, in case things got out of control."

Were there technical problems with filming underground?

"We used no lighting, just what was available on the tube – we'd done a test a few days before. We filmed on the Central and Jubilee Lines, going as far as Mile End and North Finchley. It took four hours, so we got our 60p's worth!"

Was permission needed?

"We didn't bother to ask. If you go through the proper channels, you generally get turned down. It was as low key as possible, so the extra loaders and assistants at various stations had rucksacks in case they should be in shot. The sync system (to synchronise music and movement) was disguised as a ghetto blaster in an Adidas holdall with holes in it. There were two camera bodies, so one lens could be changed when the camera wasn't in use. In fact, both were often used simultaneously."

That's how "Press" added a remarkable page to Phil Davie's portfolio. Personally, we found the background details almost as stimulating as watching the video: we hope that you agree.

LISTEN
TO WHAT THE FANS SAID

Dear Paul,
I am pleased to hear you sing "The rest of my life in front of me" on "Move Over Busker". That means we can enjoy your music for many years more.

What a fantastic album "Press to Play"! I support your co-writing with Eric, some of the numbers belong to the best you ever made.

"Footprints" is wonderful, a song which could only have been made by you.

It is good to see you back on stage. "That is the place where you belong dear Paul"!

I hope "Press to Play" will be a smash No. 1 all over the world and Paul, don't wait too long with your next album because your real fans are still hungry.

Best regards,
JAAP JANSE
(A FAN FOR MORE THAN 22 YEARS)
JAKARTA SELATAN
INDONESIA

Dear Paul!
This is the first time I write to you – and I don't know if this letter will ever reach your eyes – and I have to confess I'm pretty nervous.

I just want to let you know how much I love your music, your songs, your words, your voice – I need it, really! I don't know if you understand this, but it's true.

"Ebony & Ivory" was the first song that I noticed. And how I noticed it. That had never happened before: I was listening and then the melody stayed in my head over weeks. I got the 'Tug of War' album and was more than thrilled. This is four years ago and I'm still thrilled!

You inspired me to learn to play the guitar. I learnt more than just playing, I learned how fantastic it is to make music, to sing and play. I try to write songs, but something is missing. I admire you for your talent, you're a genius!!!

You helped me and guided me through these years – without knowing it – and I want to thank you, just thank you!

Perhaps these sentences sound very confused, but it's very difficult to express something in a language that I just learned at school for a few years. But if I would write in German, you wouldn't understand anything.(?)

So I take leave of you, my best wishes for your future, and give my regards to Linda.

Lots of love,
SILKE RADERMACHER
WESSELING
WEST GERMANY

Paul, Lin & MPL Gang,
I just wanted to drop a note to thank you all for PRESS TO PLAY – it's splendid!

I must admit that I originally liked the cover work better than the music (I'm so ashamed). But then I opened my mind and ears to Paul's somewhat "new" sound and I found that what was on the vinyl was fantastic. I found that, even if it didn't sound like Paul's music at first, it was *definitely* his and that I really like it.

Speaking or writing, of the cover again, it's superbly done. At first glance, one should realise that the album within is just as classy and it's classic McCartney.

Thanks again!
HEATHER PRESTON
CANAL WINCHESTER, OHIO
U.S.A.

Dear Paul,
Well the long wait for your new album 'Press To Play' is finally over! and let me say it was well worth the wait! From start to finish I found (like all of your other albums) 'Press to Play' to be a new and fresh approach, that's one of the advantages of being a fan of yours, with each new album one can only expect the unexpected. Every album is different, no two are alike. And that is one thing that makes you very very unique!

I was listening the other night to the "Press to Play Album Party" that was broadcast over one of our local radio stations (from which, incidentally I won a 'Press to Play' compact disk! just by calling an 800 number they announced before the show started). So anyway, during the interview you suggested a film ought to be made about the song "Pretty Little Head" which I thought would be a great idea, I can visualize maybe a Raiders of the Lost Ark or like you said, "Dune" type setting. Any film-makers out there? Mr. Spielberg, please give this one a thought!

Well I better close for now. I just wanted to tell you how much I enjoyed your new album. I've been a great admirer of you and your music for twenty-two years, ever since your first appearance in the United States in 1964. I'm never disappointed when I buy one of your records or see one of your interviews on television. I think you're a very warm and sincere person, oh and talented! Let's not forget talented!

One last thing before I close, do you think you would ever consider making all your videos available to the public on video tape? I (and I'm sure thousands of other fans) think that would be something great to have!

Cheers for the future, Paul!
And thanks for such a great album.

Keep on Rockin' and best wishes always,
MARK STEVENSON
LOCK HAVEN, PA.
U.S.A.

Dear Paul,
Just wanted to tell you how much I love your new album! I've been waiting for it for a long time with much excitement and like always you haven't let me down. It is just totally FAB! You and your music ARE totally outstanding! It just blows me away! I love all of your new songs and you look so adorable in your video *Press*! Hope to see more of you on video and other assorted things. Thanks again for making my world a little brighter.

Love,
DANIELLE WHITAKER
AKRON, OHIO,
U.S.A.

Dear Paul,
I just have to write and tell you that the new album is exceptional. The more I listen the more *impressed* I am. I really can't thank you enough for all the pleasure you've given me over the years with your music.

My favourite song on the album is 'Pretty Little Head'. Then, 'However Absurd', 'Footprints', 'Angry' etc. etc.

I hope you can read this letter with your heart because it is only heart to heart that you could perceive how very special your album is to me.

Thank you Paul.
Love,
JUDY BILL
ORTONVILLE, MI.
U.S.A.

Dear Paul,
Go ahead! PRESS TO PLAY is amazing!

After a week of listening to the new LP I've come to the conclusion that it's your best ever. Of course the primary reaction was "did I accidentally get a Pink Floyd album?", but after repeated listening (except for "Move Over Busker" and "Angry" which were immediately addictive) the usual Macca charm of the whole thing began to pierce my head. Can't get enough of it!

If I may step back two years, in GIVE MY REGARDS TO BROAD STEET's board meeting scene, bald guy # 1 said to balding guy # 2 that the "new album" was to have buttons (or was it badges?), posters and t-shirts as merchandise along with it. 'Broad Street' itself only had t-shirts as merchandise as far as I've seen. Is there going to be a lot of promotional PRESS TO PLAY merchandise released? I certainly hope so…'cos I'm intending to buy the lot of it.

Ursa major, ursa minor!
D. TALADA
ORLANDO, FLA.
U.S.A.

(See your Club Offer sheet for all the new items. Ed.)

Dear Sue,
Hi, How are you! I hope you'll be fine.

I've just received the "Sessions" number of Club Sandwich, and I think it's *excellent*. Thank you and keep up the great publication.

Til the next "Sandwich" (or before),
CESAR ORICHVELA
LIMA,
PERU

Dear Paul,
What can I say but congratulations, you've done it again. Your latest album "Press to Play" is an amazingly superb collection of new songs. I agreed with other fans that the wait was certainly worth it. I've picked my favourite songs already, they are:

"Stranglehold"
"Footprints"
"Only Love Remains"
"Angry"

The sleeve must surely be one of the Best you have ever had. Also it was great seeing you give a fantastic performance as one of the many guests on The Prince's Trust. Thanks for making it another memorable event. Let's have more, please?

Lastly, I remember seeing the tv spectacular "James Paul McCartney"…when you performed songs like "Live and Let Die", "Bluebird", "Yesterday", and "Mary had a Little Lamb". The part I remember most is the great Busby Berkeley style dance routine. It would be great to have on video. How about letting us see it again? Good luck for all your near future projects, I'll be with you all the way.

Rock on Paul,
Your number one fan,
STEPHEN PARKINSON
GRESFORD, NR. WREXHAM
CLWYD

Dear Fan Club,
My motto is "Always judge a record by its face".

The songs on Paul's "Press to Play" album are as beautiful as its cover. Since I love Paul's – The rocker and the balladeer, – this album pleases me to the fullest! I was happy I bought it in the first week it was released because it's a crucial event in his recording career.

The plethora of synthesizer tones flatter Paul's lovely tenor and give the album a rich '80's sound. His melodies and bass playing shine throughout, as in his previous albums.

There are a few intense lyrics here. And there are enough rhythm changes to make McVie and Fleetwood jealous!

My favourite songs? All ten of them! "Press to Play" is a chef d'oeuvre!!

Sincerely,
BARBARA E. HUNTEMAN
WAUWATOSA, WI.
U.S.A.

Oops! Department,
Robert Brown of Colchester has pointed out some bloomers in CS40. In *The Uncommon Tourist*, Wings' first gig was wrongly dated 8th February 1972: it was in fact the 9th – they had set out from London the day before. The group's final tour ended on 17th *December* 1979, not November.

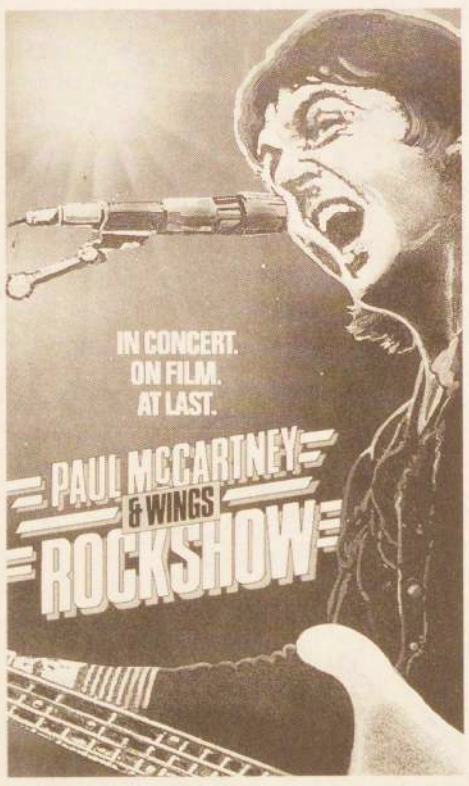
And how about these from the *Singles: U.S. and Us* feature? When "Venus and Mars – Rock Show" was issued in November 1975, Wings were no longer touring Britain, but had moved on to Australia. "Pipes of Peace" did indeed make number one in the UK – it was Paul's previous release, "Say Say Say", which reached number two.

Thanks for keeping us on our toes, Robert.

'Well, it was twenty years ago today...'

A quiet period for The Beatles, starting rumours that they were to split. They began recording what would become *Sgt. Pepper* in November and December.

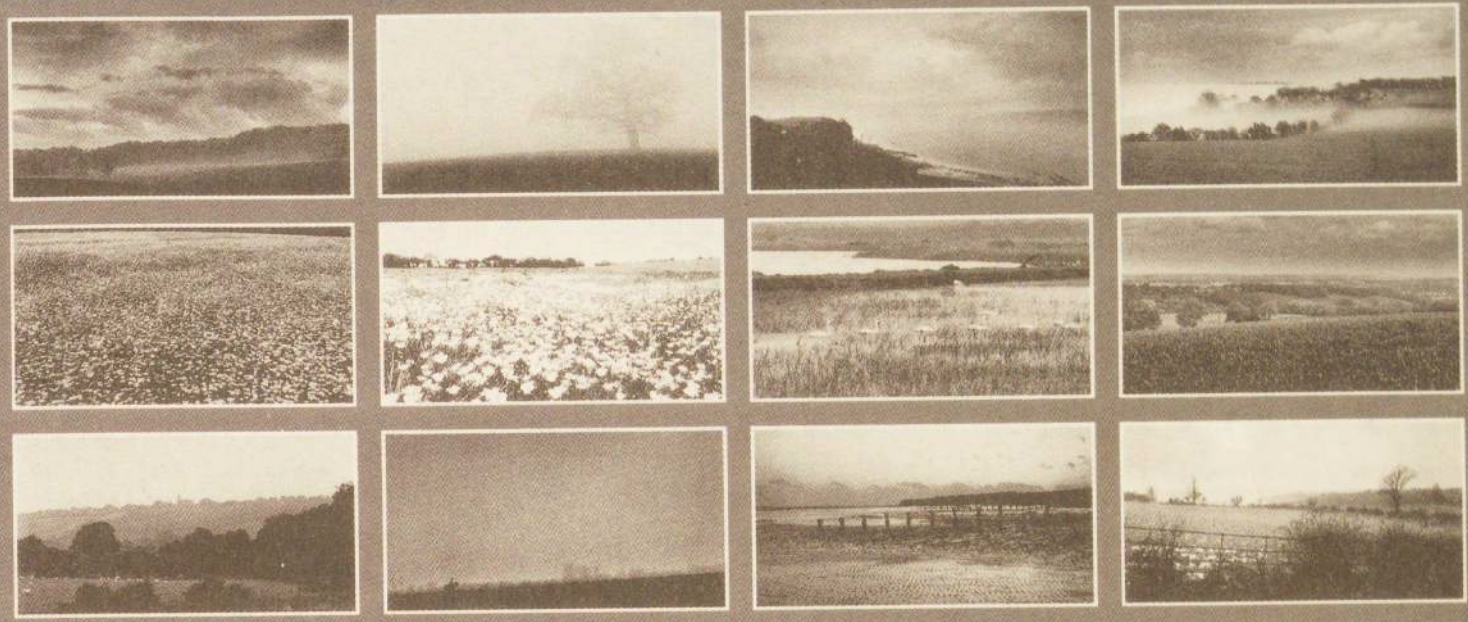
6th October:
"Yellow Submarine", "Eleanor Rigby" and "Taxman" enter Polish charts. Paul retains a strong Polish following to this day.
18th November:
The Escorts' "From Head To Toe" (produced by Paul) released.
19th November:
Paul returns from holiday in Kenya.
10th December:
A Collection Of Beatles Oldies released, including "Bad Boy", previously unissued in the UK. (It's a Larry Williams song.)
16th December:
The Beatles' Fourth Christmas Record (LP) released by Fan Club.
18th December:
Premiere of *The Family Way* (music by Paul).
23rd December:
"Love In The Open Air", the film's main theme, released.
31st December:
Interview with Paul in *New Musical Express*. (Those were the days! Though hang on, what's this? They've actually given *Press* a good review. Well I never.)



And ten years ago...

The conclusion of a busy year for Wings

19th/21st October:
Triumphant 'homecoming' concerts at the Empire Pool, Wembley. One critic observes that Linda has captured a distinct following of her own.
4th December:
Magical Mystery Tour LP out in UK, a cool nine years after its release in the US.
10th December:
Wings Over America triple live album issued to great acclaim. A documentary of the group's entire set, it is the first solo or Wings record to contain Beatles material.



LINDA McCARTNEY'S COUNTRY CALENDAR 1987

IN ASSOCIATION WITH THE COUNCIL FOR THE PROTECTION OF RURAL ENGLAND

Further to Linda's participation in the Council for the Protection of Rural England's campaigning Royal Festival Hall exhibition (see CS41), she offered to produce a calendar in conjunction with the Council, to be available from CPRE and the Fun Club (see Club Offer sheet.) Linda McCartney's Country Calendar 1987 *contains both photos reproduced in CS41 with others from the Festival Hall, also further studies of Sussex scenes not under immediate threat but well worth recording for their beauty.*

Several of the black-and-white studies feature Linda's characteristic 'dappled' style, very effective in conveying the tranquility of the areas pictured. Two tinted pictures of a meadow strewn with flowers and swans on the marshes at Fairlight Down have an almost painted appearance and provide a pleasing contrast.

BBC2 broadcast Landscapes *on September 12th, highlighting the contributions of Linda and Don McCullin to the CPRE campaign. We saw the beauties of Fairlight Down while hearing Council President David Puttnam ask the fundamental question: "How do we wish them (houses and factories) to fit into our lives?"*

"When you look through the camera you see something better," explains Linda. "You get very emotional about it. I try to capture life as it is. I'm not a good technician."

The threatened area is a few hundred yards from a country park near Hastings. Linda raves over the 'carpets of colours' to be seen and finds an ally in a lady who walks her dog there twice daily. "Everywhere I go, people say 'Thank you for being involved'."

The Department of the Environment could still approve the application to drill for oil, but East Sussex County Council have rejected it, mainly because of the scale of the operation. The lorries required to erect the rig would devastate the country lanes, for instance.

Linda emphasises what would be lost: "Fairlight Church makes a beautiful skyline . . . the frogs and swans would be affected. The RSPCA gave us two cygnets, which began to attack our ducks. I caught them – with difficulty – and released them on Fairlight Down. Now there are twenty to thirty swans."

"I will do other kinds of work," Linda told the Daily Mirror, "but I get most pleasure just from photographing nature as I find it."

The results are in Linda's calendar for the enjoyment of all.

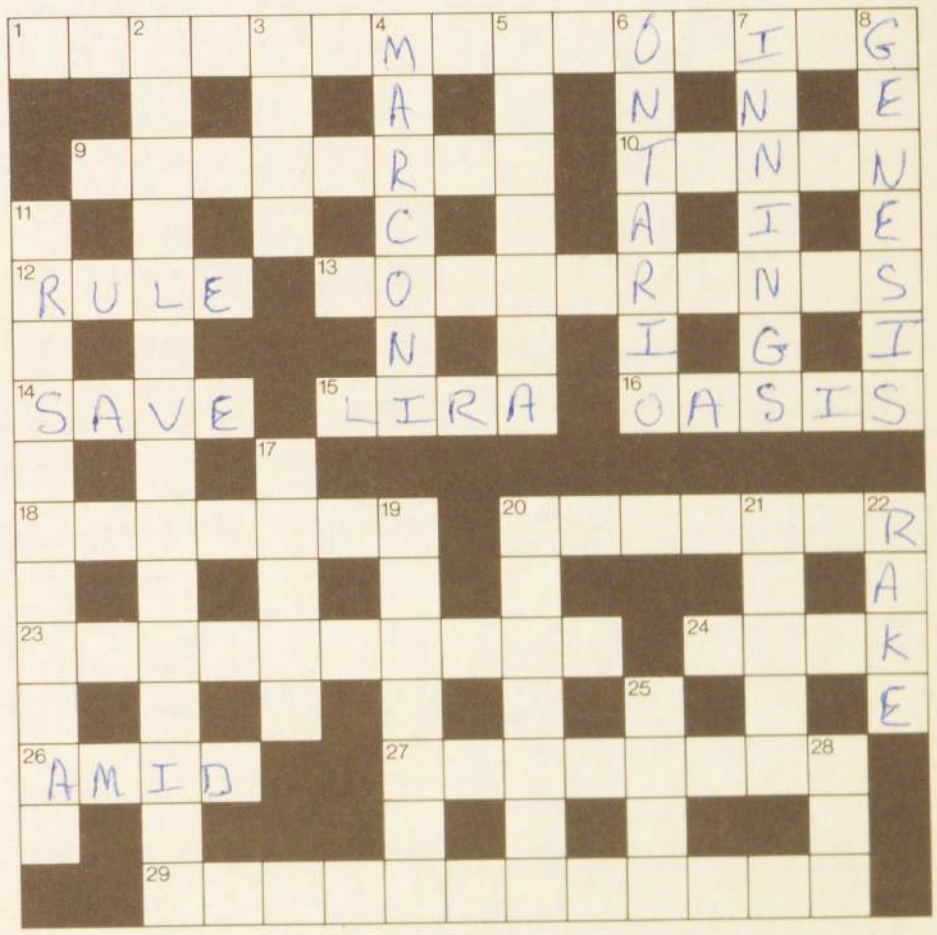
CROSSWORD No. 42

ACROSS

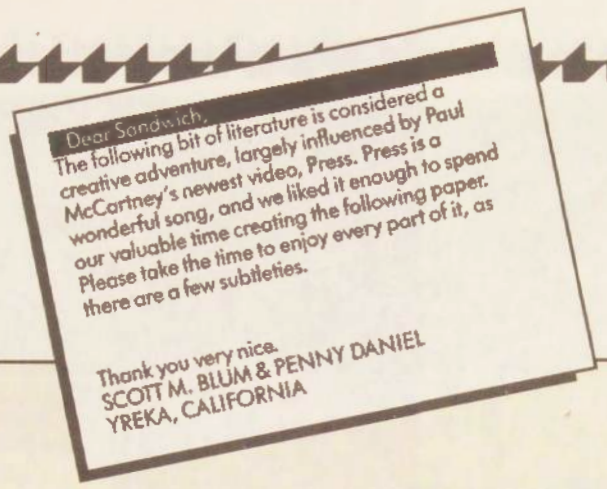
1 11's happy outlook (4,5,6)
9 Implement for plucking guitar-string (8)
10 Kind of saw (5)
12 Regulation (4)
13 Walker's marks of 11, seen on 21? (10)
14 Set aside money (4)
15 Monetary unit of Italy (4)
16 Fertile spot in desert (5)
18 Swarms, crowds (7)
20 Fourth (7)
23 Breed of toy dog (10)
24 & 27 11's conversation with increase (4,4,4)
26 Amongst (4)
27 See 24
28 11's throttling grip (12)

DOWN

2 Nothing but devotion, according to 11 (4,4,8)
3 Credit (4)
4 Italian pioneer of wireless telegraphy (7)
5 Island in W. Indonesia (7)
6 Province of central Canada (7)
7 Divisions of baseball game (7)
8 First book of the Old Testament (7)
11 Newspapers to make music? It's a record! (5,2,4)
17 Enraged in 11 (5)
19 He puts 28 to sleep (7)
20 Row, argument (7)
21 Beaten track (5)
22 Garden tool (4)
25 US State (4)
28 Youngster (3)



GALLERY CORNER


Dear Sandwich,
The following bit of literature is considered a creative adventure, largely influenced by Paul McCartney's newest video, Press. Press is a wonderful song, and we liked it enough to spend our valuable time creating the following paper. Please take the time to enjoy every part of it, as there are a few subtleties.
Thank you very nice.
SCOTT M. BLUM & PENNY DANIEL
YREKA, CALIFORNIA

Oklahoma Was Never Like This

July 28, 1986 neither was Kansas (Toto, toto, Auntie Em) Judy Garland GET OFF price: 28p

LAWYER GETS QUIZZED OVER OLIVIA DIARY

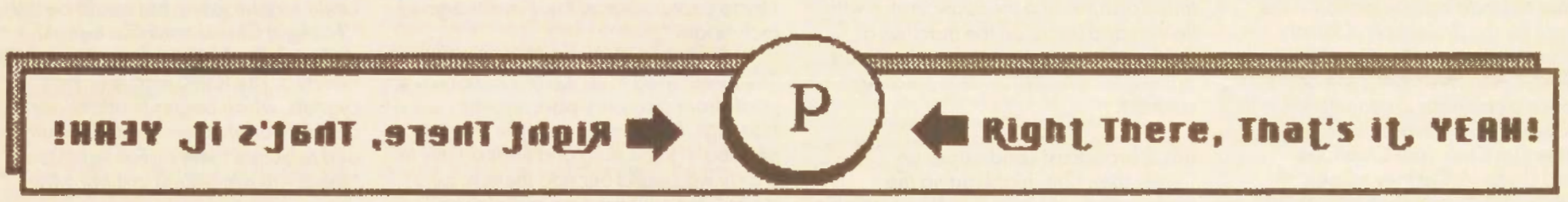
YREKA (A.P.) Two young enthusiasts in Yreka, CA have been reported as being in critical condition after witnessing the world premiere of Paul McCartney's recent video. Scott Blum & Penny Daniel of 416 Butte St., Yreka, CA 96097 were admitted to the Siskiyou County correction facility after viewing said event. Dr. James Robert reports the youths as suffering from acute koala bear. The two youngsters were released at 7 p.m. Sunday evening after convincing the authorities that their mental condition was not directly paralleled with Mr. McCartney's trip to the subway nearly a month ago.

Mr. Ronald Reagan, of the Actors' Guild, commented that the videos of today leave little to the imagination. When asked to comment on McCartney's video, specifically, Reagan declared in a slumbered vose, "DARLIN!".

MTV spokesman, Dweezil Zappa (the adventurous soul, which unleashed the McCartney video on the American public), remarked "How d'ya like my name?".

Elsewhere in McCartneyland, it was recently discovered that McCartney's very own "Let 'em in" exlaims MORETHANANYMUSLIMS when played backwards. This fact obviously represents McCartney's fascination with orange peels.

Cartney's
ss To Play
ble on CD, LP, or cassette
rom Capitol Records

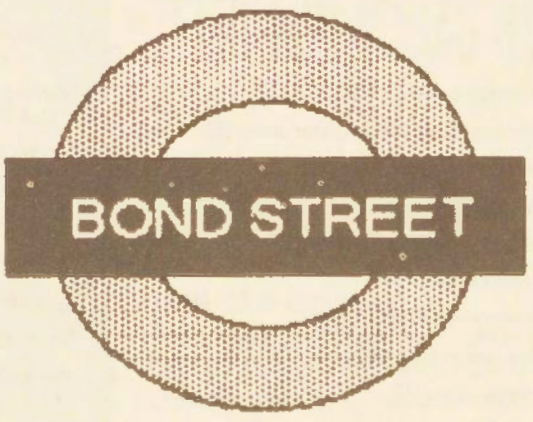


CONSERVATIVE EXPLODES! photo above

Conservative dentist exploded last night, due to lack of codes. "Codes are important", says Dr. Bob, "Without codes, humans are more than likely to explode."

OKLAHOMA NEVER WILL BE THE SAME

OKLAHOMA CITY (A.P.) A tourist boom, has recently swept the small state in the Midwest. It seems that the state has gone through many improvements, both on the physical appearance and the people's attitudes towards wearing silk. Tours flocked to Oklahoma after the recent renovation was complete. The governor of Oklahoma states simply, "Why would you fly all the way to Hawaii, when you have just as many palm trees here in the Midwest?" Frances Oien, of Hawaii's Council of Tourism, commented that it's wonderful for the Midwest to have such an attraction, and expressed concern for Hawaii's future as a tourist state, mainly due to the fact that its famed palm trees have been disappearing at the alarming rate of over 1000 full grown trees per day. Responsible for the publicity of Oklahoma's change is Mr. Paul McCartney, who after being asked to comment, smiled. While interviewing Jack McCenzie, steel worker, Jack acted puzzled by saying, "I don't know what you're talking about! Some rock singer is prancing around a London subway, singing Oklahoma was never like this. OF COURSE NOT! Oklahoma doesn't even have a subway!!"



Heineken Refreshes The Part Other

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EDITOR: HARRY GEORGE. DESIGNED AND PRODUCED BY ROGER HUGGETT/SINC. REPRO BY MAGNET LITHO. PRINTED IN THE UNITED KINGDOM BY PENSORD PRESS.